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ART FOR ART'S SAKE: A QUERY.

To the Editors of *Mod. Lang. Notes*.

SIRS:—When did the phrase “art for art’s sake” first appear in English criticism? The earliest *locus* which I have been able to find is in a letter of Thackeray’s, written in 1839, and published by his daughter, Mrs. Ritchie, in her *Chapters from some Memoirs*, 1895, chapter ix: “Please God we shall begin, ere long, to love art for art’s sake. It is Carlyle who has worked more than any other to give it its independence.” French scholars have recently investigated the history of *l’art pour l’art*, the French prototype of the English phrase; and Thackeray’s use of it seems to anticipate by a half dozen years its first appearance in print in France, though Victor Cousin is said to have used it in a series of lectures in 1818, and Victor Hugo claimed the phrase for himself as an incidental coinage of conversation in 1829 or 1830 (cf. Stapfer, *Questions Esthétiques et Religieuses*, 1906, pp. 26–27, and Cassagne, *La Théorie de l’Art pour l’Art en France*, 1906, p. 38 sq.). The origin of the phrase in England is yet to be traced.

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THE *Phoenix* AND THE *Guthlac*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—I offer for what they may be worth the following recently noted parallels between these two poems. If they convince any one that the passages are interdependent, he would probably make the further inference that the author of the *Phoenix* had before him the more detailed and expanded statement in the *Guthlac*.

Phoenix 393–419.

Habbað we geascad, ðæt se
ælmihrtiga
worhte wer and wif ðurh his
wundra sped,
and hi ða gesette on ðone
selestan

Guthlac 791–842.

Ðæt is wide cuð wera
cneorissum,
folcum gefræge, ðætte
frymða god
ðone ærestan ælda cynnes
of ðære clænestan, cyning

foldan sceattan

ðone fira bearn
nemnað neornawong, ðær
him nænges was
eades onsyn,

ðenden eces word,
halges hleoðorcwide healdan
woldan
on ðam niwan gefean.

Ðær him nið gescod,
ealdfeondes æfest, se hine
æt gebead
beames blæde, ðæt hi bu
ðegun
æppel unrædum ofer est
godes,
bryddon forbodene.

Ðær him bitter wearð
yrmðu æfter æte and hyra
eafterum swa
sarlic symbol, sunum and
dohtrum:
Wurdon teonlice toðas idge
ageald æfter gylte; hæfdon
godes yrre
bittre bealosorge: ðæs ða byre
siððan
gyrne onguldon, ðe hi ðæt
gyfl ðegun . . .
ofer eces word.

(411–418, no parallel.)

ðurh feondes searo

ælmihrtig,
foldan worhte.

797: fæder was acenned
Adam ærest ðurh est godes
on neornawong, ðær him
nænges was
willan onsyn

814: gif hy halges word
healdan woldum

804: longe neotan
niura gefeama

842: ðæt him bam gescod.

818: ac his wif genom
wyrmes larum

blede forbodene and of beame
ahneop
wæstm biwiredne ofer word
godes

840: ðone bitran drync

825: eardwica cyst
beorht oðbroden and hyra
bearnum swa,
eafterum æfter

832: siððan sceoldon
mægð and mægas morðres
ongyltan
godscyldge gyren.

820: ofer word godes

822: deaðberende gyfl

821: ðurh deofles searo

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ARCHAISMS IN BALLADS.

To the Editors of *Mod. Lang. Notes*.

SIRS:—A version of the ballad of *The Two Sisters*¹ taken down in Clinton County, Missouri, has in the fifth stanza

“As they was a-walking by the saucy brimside.”

Sea-brim and *seaside-brim* are found in the ver-

¹See *Journal of American Folk-Lore*, xix, p. 233.